

CALL FOR PROPOSALS

2012 Ambassador's Fund for Cultural Preservation

Introduction

The U.S. Embassy in Amman is pleased to announce a call for proposals for the 2012 **Ambassador's Fund for Cultural Preservation (AFCP)**. The Fund was established by the U.S. Department of State's Bureau of Educational and Cultural Affairs in 2001, to help countries preserve their cultural heritage and to demonstrate U.S. respect for different cultures around the world. Grants last year ranged from US \$10,000 to US \$100,000, with an average award amount of approximately US \$58,000.

In 2011, The joint proposal of Open Hand studios and Umm el-Jimal Project of Calvin College was one of four Middle East and North Africa projects selected and was awarded \$96,082 for the Preservation of the Ruins of House XVIII at Umm el-Jimal Archaeological Site.

This document details program guidelines, eligibility requirements and application procedures. Please adhere to all written deadlines and procedures.

Program Guidelines

The deadline for submitting applications (in English) to the U.S. Embassy in Amman is **close of business on Thursday, December 1, 2011**. Recipients will be notified in the summer of 2012.

AFCP supports projects to preserve cultural heritage in the following three categories:

- a) CULTURAL SITES includes (but is not limited to) historic buildings and sites, monuments, and archaeological sites.

Proposals in this category may involve, for example, restoration of a historic building, preservation of an archaeological site, or documentation of cultural sites in a region for preservation purposes.

- b) **CULTURAL OBJECTS AND COLLECTIONS** from a museum, site, or similar institution includes archaeological and ethnographic objects, paintings, sculpture, manuscripts and general museum conservation needs.

Proposals in this category may involve, for example, conservation treatment for an object or collection of objects; needs assessment of a collection with respect to its condition and strategies for improving its state of conservation; inventory of a collection for conservation and protection purposes; the creation of safe environments for storage or display of collections; or specialized training in the care and preservation of collections.

- c) **FORMS OF TRADITIONAL CULTURAL EXPRESSION** includes traditional music, ceremony, knowledge, languages, dance, drama, and crafts.

Proposals in this category may involve documentation and audiovisual recording of traditional music and dance forms for preservation and eventual dissemination, or support for training in the preservation of traditional arts or crafts in danger of extinction.

PS: AFCP gives top priority to project activities that are appropriate and in keeping with international standards for the preservation of cultural heritage.

Additional Program Information

An appropriate preservation activity is one that protects the values of the site, object or collection, or form of traditional cultural expression as they are understood by stakeholders. Stakeholders may include national, regional, or local cultural authorities, the local community, and others with vested interests in the site and the outcome of a project.

The Ambassador's Fund for Cultural Preservation does **NOT** support the following:

- Preservation or purchase of privately or commercially owned cultural objects, collections, or real property, including those whose transfer from private or commercial to public ownership is envisioned, planned, or in process but not complete at the time of proposal submission.

- Preservation of natural heritage (physical, biological and geological formations, paleontological collections, habitats of threatened species of animals and plants, fossils, etc.).
- Preservation of hominid or human remains.
- Preservation of news media (newspapers, newsreels, radio and TV programs, etc.)
- Preservation of published materials available elsewhere (books, periodicals, etc.).
- Development of curricula or educational materials for classroom use archaeological excavations or surveys for research purposes.
- Historical research, except in cases where the research is justifiable and integral to the success of the proposed project.
- Acquisition or creation of new collections for new or existing museum.
- Construction of new buildings.
- Commissions of new works of art or architecture for commemorative or economic development purposes.
- Creation of new or the modern adaptation of existing traditional dances, songs, chants, musical compositions, plays, or other performances.
- Creation of replicas or re-creation of cultural objects or sites that no longer exist.
- Relocation of cultural sites from one physical location to another.
- Removal of cultural objects or elements of cultural sites from the country for any reason.
- Digitization of cultural objects or collections, unless part of a larger, clearly defined conservation effort.
- Conservation plans or other studies, unless they are one component of a larger project to implement the results of those studies.
- Cash reserves, endowments or revolving funds; funds must be expended within the award period and may not be used to create an endowment or revolving fund or otherwise spent over many years.
- Costs of fund-raising campaigns.
- Operating expenses, i.e. expenses incurred during the day-to-day operational activities of an organization, such as office rent, utilities, license fees, and other costs for administrative time, services, or materials not directly related to performing project work.
- Contingency, unforeseen, or miscellaneous fees.
- Costs of work performed prior to announcement of the award.

- International travel, except in cases where travel is justifiable and integral to the success of the proposed project.
- Individual projects costing less than \$10,000.
- Awards to individuals or commercial entities.

As a general rule, AFCP does not support independent U.S. projects abroad

Special Note Regarding Sites and Objects That Have a Religious Connection:

The establishment clause of the U.S. Constitution permits the government to include religious objects and sites within an aid program under certain conditions. For example, an item with a religious connection (including a place of worship) may be the subject of a cultural preservation grant if the item derives its primary significance and is nominated solely on the basis of architectural, artistic, historical or other cultural (not religious) criteria.

Eligibility Requirements

Qualified entities are reputable and accountable non-governmental organizations, museums, ministries of culture, or similar institutions and organizations that are able to demonstrate that they have the requisite experience and capacity to manage projects to preserve cultural heritage.

The Center strongly encourages proposals that include local non-U.S. government cost-sharing (including in-kind) from sources such as governments, international organizations, and the private sector. When cost sharing is offered, it is understood and agreed that the applicant must provide the amount of cost sharing as stipulated in its proposal and later included in an approved agreement. Cost sharing may be in the form of allowable direct or indirect costs.

Project Schedule

Project Performance and Budget Periods: Applicants may propose performance periods of up to 60 months (five years) with five budget periods of one year each. Projects must begin before September 30, 2012, and conclude no later than September 30, 2016.

Performance and deliverables

AFCP 2012 award recipients must submit biannual performance progress and financial status reports and final reports on time as specified in the AFCP 2012 Notice of Award.

How to Apply

The deadline for submission of applications is close of business on Thursday, December 1, 2011. Proposals should be submitted electronically to Anneliese Reinemeyer (Cultural Affairs Officer, U.S. Embassy in Jordan) ReinemeyerAL@state.gov and Cultural Affairs Assistant Reem Abdel Hadi at AbdelhadiR@state.gov.

All proposals should be submitted using the application form. All project proposals must include or address the following:

- Project purpose that briefly explains the project objectives and desired results
- Project activities description that explains how the applicant intends to achieve the project objectives and results, presents proposed tasks in a logical order, and describes how those tasks directly contribute towards achieving the project objectives and results
- Project timeframe or schedule that identifies the major project phases and milestones, with performance target dates for achieving them;
- Statement of importance highlighting the historic, architectural, artistic, or cultural (non-religious) values of the cultural site, object, collection, or form of traditional expression.
- Statement of urgency indicating the severity of the situation and explaining why the project must take place now
- Rationale for U.S. support that explains why the U.S. government ought to fund this project and links the project to MSRP goals, existing bilateral agreements, or other U.S. foreign policy objectives;
- Detailed project budget, demarcated in one-year budget periods (2012, 2013, 2014, etc.), that lists all costs in separate categories (Personnel, Travel [including Per Diem], Equipment, Supplies, Contractual, Other Direct Costs); indicates funds from other sources; and gives a justification for any anticipated international travel costs
- Applicant information, including resumes or CVs of the proposed project director and key project participants, that demonstrates that the applying

entity (ministry of culture, NGO, etc.) has the requisite experience and the capacity to manage projects to preserve cultural heritage.

- Proof of official permission to undertake the project and the endorsement and support of the appropriate national authority;
- Attachments, including at least three high quality digital images (JPEGs) or audiovisual files that convey the nature and condition of the site, object, or form of expression and, in the case of a site or object, show the urgency or need for the proposed project (collapsing wall, water damage, worn fabric, broken handle, etc).

Selection Criteria

Proposals will be rated using the following Point-Based Rating System with close attention paid to the clarity, completeness, and quality of the requested information:

- Purpose and Summary, Description, Timeframe, Importance of Site/Object/Form of Expression: 40 points
- Urgency: 15 points
- Rationale for U.S. Support: 15 points
- Budget: 20 points
- Supporting Materials: 10 points

For additional information about the Ambassador's Fund for Cultural Preservation, please visit <http://exchanges.state.gov/afcp/>

GLOSSARY OF TERMS

This glossary includes definitions of many of the technical terms that appear in the AFCP Competition Call for Grant Proposals and other AFCP materials. If you have a question about any of the items in the glossary or about a concept or term that does not appear below, please contact us at afcp@state.gov.

Archaeological Collections: Groups of objects made or shaped by humans that have been scientifically removed from an archaeological site, can be seen or studied, and are typically kept together. *Archaeological Collections* is a category within the *Cultural Objects & Collections* focus area.

Archaeological Sites: Places above ground, underground, or under water recognized as being of particular architectural, artistic, historical, or other cultural (non-religious) interest that preserve the physical remains of past human activities. *Archaeological Sites* is a category within the *Cultural Sites* focus area.

Budget Worksheet: The Microsoft Excel worksheet required for submission of project budgets, which includes U.S. government-approved budget categories.

Conservation (Needs) Assessment: ^{*} A professional and systematic survey of a cultural object/collection or site carried out to provide a thorough understanding of problems, threats, and priorities vis-à-vis the object/collection or site.

Conservation Treatment: The professional stabilization or physical, chemical, or mechanical treatment of objects or sites to address damage or deterioration.

Conservator: [†] A professional whose primary occupation is the practice of conservation and who, through specialized education, knowledge, training, and experience, formulates and implements all the activities of conservation in accordance with an ethical code (AIC).

^{*} In cases where professionally trained conservators having the necessary knowledge, skills, and abilities for a conservation activity are not available in country, AFCP may support the participation of experts from a neighboring country or the United States.

[†] Today's conservators of cultural objects, art, and historic buildings are typically trained in 2-3 year post-graduate (MA or MS or certificate) programs; pre-requisites depend on the specialization.

Architectural conservators have some architectural and engineering background. Historic preservationists' credentials are less regulated and more varied.



U.S. AMBASSADORS FUND for CULTURAL PRESERVATION

Contractual: An AFCP budget category reserved for the anticipated costs of goods and services that the applicant intends to acquire through a contract with a vendor, such as masonry repair and re-pointing services that include the costs of materials as part of a contract, or professional photographic services that include photographic prints as part of the contract.

Crafts: Activities involving the skilled use of one's hands to produce carpets, boats, mats, furniture, clothing, jewelry, household items, tools, hardware, and utilitarian and other objects traditionally associated with a culture. *Crafts* is a category within the *Forms of Traditional Cultural Expression* focus area.

Cultural Heritage: The legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present, and often bestowed for the benefit of future generations.

Cultural Objects & Collections: One of three AFCP focus areas; archaeological and ethnographic objects, paintings, sculpture, manuscripts, photographic and film collections, and other objects closely associated with the history or culture of a people or a nation.

Cultural Preservation (also Preservation of Cultural Heritage): The act or process of applying measures necessary to sustain the existing form, integrity, authenticity, materials, or other essential attributes of a cultural object or collection, cultural site, or form of traditional cultural expression.

Cultural Sites: One of three AFCP focus areas; places closely associated with the history or culture of a people or a nation.

Dance: A series of motions and steps traditionally associated with a culture and usually performed to music. *Dance* is a category within the *Forms of Traditional Cultural Expression* focus area.

Digitization:[‡] The process of translating information (documents, images, film, etc.) from written or analog into digital form (binary coded files) through the scanning of images, the

Objects conservators have some chemistry background, in addition to background in material culture, such as a degree or practical experience in art history, anthropology, or art.

Archaeological object conservators are also trained to recognize archaeological evidence and its value, so that it is not removed or destroyed in the conservation or stabilization of an object recovered from a buried context, for example.

Paintings conservators have formal conservation training and a background in art history or fine arts.

[‡] Video tapes, diskettes, CDs, DVDs, and other digital storage media are susceptible to damage from extremes and fluctuations in temperature, exposure to the elements, chemical leaks, magnetic disturbance, and improper handling and use. They deteriorate at unpredictable rates but seldom show any outward signs of deterioration. Physical damage to these media is irreversible. Before committing to use digital technology in an under-resourced environment, cultural heritage preservation professionals often consider the following:

sampling of sound, the conversion of text on paper into text in computer files, or other means to enable access to the information without damage to the originals and to ensure the preservation of the originals.

Drama: Prose or verse compositions traditionally associated with a culture that tell stories and are intended for representation by actors impersonating characters and performing the dialogue and action. *Drama* is a category within the *Forms of Traditional Cultural Expression* focus area.

Equipment: An AFCP budget category reserved for all tangible, non-expendable (non-disposable) machinery, furniture, and other personal property having a useful life of more than one year (or a life longer than the duration of the project), and a cost of \$5,000 or more per unit.

Ethnographic Objects: Traditional utilitarian, ceremonial, devotional, or other objects important to the cultural heritage of a people because of their distinctive characteristics, comparative rarity, or their contribution to the knowledge of the origins, development, or history of that people. *Ethnographic Objects* is a category within the *Cultural Objects & Collections* focus area.

Form of Traditional Cultural Expression: One of three AFCP focus areas; also called “intangible heritage;” traditional music, rituals, knowledge, languages, dance, drama, and crafts closely associated with the history or culture of a people or a nation.

General Museum Conservation: An array of activities intended to preserve and protect objects and collections in a museum setting, such as conservation needs assessments, improvements to environmental and storage conditions, and collections safety and security improvements, etc. *General Museum Conservation* is a category within the *Cultural Objects & Collections* focus area.

Historic Buildings & Sites: Structures and sites made by humans recognized as being of particular architectural, artistic, historical, or other cultural (non-religious) interest that are occupied, used, or intended for supporting or sheltering a function. *Historic Buildings & Sites* is a category within the *Cultural Sites* focus area.

Inventory & Documentation: The professional implementation of a system of creating and managing records (narrative, graphic, photographic, digital, audiovisual, etc.) of a cultural object,

-
- Reliability of electrical supply (current and projected)
 - Costs of paper, ink, and storage media (current and projected)
 - Costs and availability of adequate repair services and technical support
 - Costs of computer hardware and software upgrades Costs of reformatting or transferring data (files, database records, etc.) to new software or storage media when existing software or hardware becomes obsolete.



U.S. AMBASSADORS FUND for CULTURAL PRESERVATION

collection, site, or form of expression that will serve as the basis for subsequent conservation, management, research, and protection activities.

Languages: Systems traditionally associated with a culture, which combine voice sounds, gestures, or written symbols to communicate thoughts and feelings. *Languages* is a category within the *Forms of Traditional Cultural Expression* focus area.

Manuscripts: Books, compositions, or other documents that are written by hand (not mechanically reproduced). *Manuscripts* is a category within the *Cultural Objects & Collections* focus area.

Music: Vocal or instrumental expressions traditionally associated with a culture that consist of tones organized melodically, harmonically, and rhythmically. *Music* is a category within the *Forms of Traditional Cultural Expression* focus area.

Natural Heritage: Physical, biological, and geological formations, paleontological collections, habitats of threatened species of animals and plants, fossils, and other natural phenomena.

News Media: Newsreels, newspapers, magazines, microfilm, or fiche of those materials, and other media recording historic or current events.

Other Direct Costs: An AFCP budget category reserved for other costs directly associated with a project, which do not fit any of the other categories. Examples include shipping costs for materials and equipment, and the costs of utilities (water, electricity, Internet) required for the project.

Paintings & Sculpture: Artistic compositions made by applying paints to a two-dimensional surface (paintings, including murals and frescoes) or by carving wood, molding plaster, casting metals, etc., in relief or in the round (sculptures). *Paintings & Sculpture* is a category within the *Cultural Objects & Collections* focus area.

Personnel: An AFCP budget category reserved for wages, salaries, and benefits of temporary or permanent staff who will be working directly for an applicant on an AFCP-supported project.

Phased Project: A project whose methods and outcomes will lay the groundwork for subsequent AFCP-supported activities.

Photographic & Film Collections: Groups of images recorded by a camera onto an emulsion and reproduced as positive prints or paper or kept as negatives or transparencies. *Photographic & Film Collections* is a category within the *Cultural Objects & Collections* focus area.



Pilot Project: A project whose methods and outcomes will encourage the expanded application of those methods either locally, regionally, or globally.

Preventive Conservation: Professional maintenance, management, and stewardship of cultural sites, or the improvement of storage and exhibition conditions for objects and collections to minimize risk of damage or deterioration of the site or object or collection.

Real Property: Land and improvements on it (buildings, etc.).

Relocation of Cultural Sites: The removal of a site from one physical location to another.

Replica: A copy or reproduction of a cultural object or site having no original content or material.

Reporting Requirements: The obligations that AFCP award recipients must meet according to the terms of the AFCP program; the reporting requirements involve biannual progress and financial status reports due the last days of January and July for the duration of the award period.

Rescue Excavation: The collection of remaining archaeological evidence, through scientific excavation, at a site that is shown to be at risk of immanent destruction.

Restoration of a Historic Building: The professional repair or treatment of an older structure to reveal its aesthetic and historic value.

Rituals: Ceremonial acts traditionally associated with and practiced by a culture, usually on important days of the year or on special occasions in the lives of individuals or communities, such as marriages and harvests. *Rituals* is a category within the *Forms of Traditional Cultural Expression* focus area.

Supplies: An AFCP budget category reserved for building, conservation, and other materials that will be consumed (used up) during the course of the project. If an item costs more than \$5,000 per unit, then the item belongs under Equipment.

Technical Training:[§] A type of experiential training, led by professionals, that results in outcomes associated with the recall and application of specialized skills and knowledge related to specific equipment, machinery, devices, procedures, methods, processes, and systems (based on definition in Mel Silberman, ed., *The Handbook of Experiential Learning* [Philadelphia: John Wiley & Sons, 2007], p. 242).

[§] Although AFCP does not support professional educational needs, it does support workshops focusing on specialized skills for trained professionals or technicians, such as workshops on masonry restoration and collections inventory best practices.



Traditional Knowledge: Scientific, engineering, architectural, medicinal, culinary, and other practical experience traditionally associated with a culture, often accumulated through trial and error over time and passed down from one generation to the next. *Traditional Knowledge* is a category within the *Forms of Traditional Cultural Expression* focus area.

Travel: An AFCP budget category reserved for the estimated costs of travel and per diem (including meals and incidental expenses) for a project. Brief statements of justification are required for all proposed international travel.



U.S. AMBASSADORS FUND for CULTURAL PRESERVATION

FREQUENTLY ASKED QUESTIONS

About the Program

Who Can Apply

The Application Process

Review and Selection Process

Money and Funding

Cultural Objects and Sites Which Have a Religious Connection

Private and Commercial Personal and Real Property

Natural Heritage and Human and Animal Remains

Newspapers and Other News Media

Digitization

About the Program

Q: What is the Ambassadors Fund?

A: The U.S. Ambassadors Fund for Cultural Preservation is a grant program internal to the State Department that is administered by the Bureau of Educational and Cultural Affairs, Cultural Heritage Center. The program awards grants through U.S. embassies in developing countries for the preservation of cultural heritage.

Q: How long has the Ambassadors Fund been around?

A: The Ambassadors Fund has been around since October 2000. It funded its first round of projects in Fiscal Year 2001. Since that time, the fund has provided support for more than 700 projects to preserve cultural heritage in more than 120 countries.

Q: Who created it?

A: Congress created the Ambassadors Fund in October 2000. In creating the program, Congress noted—

Cultural preservation offers an opportunity to show a different American face to other countries, one that is non-commercial, non-political, and non-military. By taking a leading role in efforts to preserve cultural heritage, we show our respect for other cultures by protecting their traditions. (P.L. 106-553)



U.S. AMBASSADORS FUND for CULTURAL PRESERVATION

Q: What kinds of projects does the Ambassadors Fund support?

A: The AFCP supports projects to preserve cultural heritage in three priority funding areas established by Congress: Cultural Sites, Cultural Objects & Collections, and Forms of Traditional Cultural Expression.

The AFCP's three focus areas align with the classifications used by professionals worldwide to describe cultural heritage:

AFCP Focus Areas	Tangible Heritage		Intangible Heritage
	<i>Moveable</i>	<i>Immoveable</i>	
Cultural Sites		X	
Cultural Objects & Collections	X		
Forms of Traditional Cultural Expression			X

Within each AFCP focus area the Center has established a number of categories for reporting purposes. Those categories are:

Cultural Sites

- Archaeological Sites
- Historic Buildings and Sites

Cultural Objects & Collections

- Archaeological Collections
- Ethnographic Objects
- General Museum Conservation
- Manuscripts
- Paintings & Sculpture

Forms of Traditional Cultural Expression

- Crafts
- Dance
- Drama
- Languages
- Music
- Ceremony (formerly Rituals)
- Traditional Knowledge



Consult the AFCP Glossary of Terms for definitions of the AFCP focus areas and categories.

Q: What are some examples of the kinds of projects the AFCP supports?

Some examples of the kinds of projects the AFCP supports are:

- preservation of historic buildings and sites having architectural, artistic, historical or other cultural (non-religious) importance
- needs assessment and conservation of museum collections
- archaeological site preservation
- documentation of vanishing traditional craft techniques
- improved environmental conditions for preventive conservation of archives and manuscripts
- documentation of indigenous languages threatened with extinction

Who Can Apply

Q: Who can apply for AFCP support?

A: U.S. ambassadors in eligible countries may apply for support on behalf of qualified entities. “Qualified entities” as defined by the AFCP program are reputable and accountable non-governmental organizations, museums, ministries of culture, or similar institutions and organizations that are able to demonstrate that they have the requisite experience and capacity to manage projects to preserve cultural heritage in collaboration with the national cultural authority in the host country.

Q: What countries are eligible to participate in this program?

A: The AFCP program uses the United Nations Human Development Index (HDI) as a guide in determining eligibility. The HDI is an international index composed from per-capita GDP and other statistical data collected by the U.N. Development Programme. Generally speaking, countries with an HDI rank below 51 are eligible to participate. The AFCP program reviews its list of eligible countries annually.

Q: Can individuals or commercial entities apply for AFCP support?



U.S. AMBASSADORS FUND *for* CULTURAL PRESERVATION

A: No. Only non-governmental organizations, museums, ministries of culture, or similar institutions are eligible to apply for AFCP support.

Q: Can U.S.-based NGOs, museums, and similar institutions participate in the AFCP program? Can they apply for AFCP support?

A: Unlike many of the exchange programs in the U.S. Department of State, the Bureau neither actively recruits nor requires U.S. participation in AFCP-supported projects overseas. However, AFCP grant recipients may enter into contracts with U.S. citizens and U.S.-based companies and organizations for goods and services required for the successful completion of their projects—especially when they require expertise or supplies and equipment unavailable in their own country or region—but the recipients are also free to hire local consultants or consultants from other countries.

U.S.-based NGOs, museums, universities, and similar institutions may apply for AFCP support for projects to preserve cultural heritage overseas. However, the AFCP does not support independent U.S. projects abroad, and U.S.-based applicants must demonstrate that they are working in full partnership with the national cultural authority in the host country.

Application Process

Q: How does the proposal application process work?

A: Each year, the Bureau of Educational and Cultural Affairs puts out a call for proposals to U.S. embassies in eligible countries. U.S. embassies identify potential partners (called “qualified entities”) and projects and sponsor (submit) those project proposals in the global competition in Washington.

Q: How many proposals can an embassy submit to the Cultural Heritage Center for the global competition?

There is no limit to the number of proposals a U.S. embassy can submit to the AFCP global competition. However, U.S. embassies are to use discretion when reviewing proposals and submit only those that are complete, meet AFCP program priorities, and support MSP or other diplomatic goals. Furthermore, U.S. embassies are to take into account their capacity to manage multiple AFCP projects and the applicant’s capacity to complete the project successfully.



U.S. AMBASSADORS FUND *for* CULTURAL PRESERVATION

Review and Selection Process

Q: How does the proposal review and selection process work?

A: The Center screens all proposals for eligibility based on the neutral criteria contained in the request for proposals. Those criteria include the funding categories, such as cultural sites, established by Congress, and priority activities, such as the preservation of archaeological sites, that are in keeping with international standards for the preservation of cultural heritage. The Center also screens proposals against a list of AFCP program-specific ineligible activities, such as new construction.

Using a point-based system, the Center rates all proposals based on the quality, soundness, comprehensiveness of the project description, plan, and budget; the urgency of the proposed project; the rationale for U.S. support for the project supplied by the applying U.S. embassy; and the quality and quantity of supporting materials, such as resumes of the key project participants, images of the resource; and notices of official permission from the responsible cultural steward, such as a ministry of culture.

Once the Center has completed its screening and rating, it forwards all eligible proposals to the Public Diplomacy sections in the respective regional bureaus in the State Department for ranking. Once the proposals are ranked, the Center convenes a panel that reviews the ranked proposals and determines how many proposals may receive funding depending on the amount available in the fiscal year.

Q: How many grants can a single country receive in a single year?

A: There are no limits to the number of AFCP grants that a single country can receive in a single year.

Money and Funding

Q: How is the Ambassadors Fund funded? Where does the money come from?

A: The Ambassadors Fund is funded using existing Diplomatic & Consular Program (DCP) funds. It does not receive a line item appropriation. Each year, Congress recommends that the State Department set aside a specific amount of DCP funds for the Ambassadors Fund.



U.S. AMBASSADORS FUND *for* CULTURAL PRESERVATION

Q: Are there limits to the amount of funding that applicants can request?

The AFCP does not have a limit on the maximum amount of funding an embassy can request, though most embassies request amounts in the \$10,000 to \$100,000 range. The minimum amount an embassy can request is \$10,000.

Q: How does the money make its way to the grant recipient?

A: Once the Cultural Heritage Center has completed the AFCP rating, review, and project selection process, the Assistant Secretary for Educational and Cultural Affairs recommends that the Deputy Assistant Secretary for State Programs, Operations, and Budget (RM/BP) release the funds for the approved projects to the respective regional bureaus in the Under Secretariat for Political Affairs (Africa, East Asia and the Pacific, Europe and Eurasia, Near East, South and Central Asia, and Western Hemisphere). The regional bureaus, in turn, allot the project funds to the U.S. embassies which execute the grants.

Q: Is cost sharing required?

A: Cost sharing is not required, but in-kind contributions and other forms of cost participation from other sources are welcome and encouraged.

Cultural Objects and Sites Which Have a Religious Connection

Q: Does the AFCP support the preservation of cultural objects and sites having a religious connection?

A: Yes, under certain conditions. In January 2003, the U.S. Department of State received guidance from the Office of Legal Counsel at the Department of Justice (OLC/DOJ) on the use of federal funds to preserve items of cultural importance which have a religious connection. That guidance notes that the establishment clause of the U.S. Constitution permits the government to include religious objects and sites within an aid program under certain conditions. For example, an item with a religious connection (including a place of worship) may be the subject of a cultural preservation grant if the item derives its primary significance and is nominated solely on the basis of architectural, artistic, historical or other cultural (not religious) criteria.



U.S. AMBASSADORS FUND *for* CULTURAL PRESERVATION

U.S. embassies interested in sponsoring proposals for projects to preserve cultural objects or sites which have a religious connection are encouraged to contact the Cultural Heritage Center at (202) 632-6301 (ECA/P/C) with any questions.

Private and Commercial Personal and Real Property

Q: Does the AFCP support projects that focus on commercially or privately owned cultural objects or sites?

A: No. The AFCP does not support the preservation of commercially or privately owned cultural heritage.

Q: What about objects or sites owned by a private trust?

A: Cultural sites and objects owned by a private trust are considered private property and are thus not eligible for support through the AFCP program.

Q: What if the objects or sites are owned by a family or a private or commercial entity but are made available to the public?

A: Even though many cultures have long traditions of family ownership of cultural heritage, that heritage is still privately owned and thus not eligible to receive support from the AFCP program. This prohibition applies even to privately owned heritage that is accessible or made available to the public.

Q. What if privately owned objects or sites will be transferred to public ownership upon the award of an AFCP grant?

A. AFCP does not support the preservation of cultural heritage that is privately owned, even if a commitment is pending to donate objects or sites. Transfers of property must take place prior to the submission of AFCP grant applications for funding to preserve that property.

Q: What about ethnographic objects like masks, carvings, and textiles, some of which are in museums but important examples of which are in private hands?

A: Even when the owners of objects are willing to participate and share their resources, the AFCP does not support work on those objects. In such cases, applicants must focus their

proposals only on those objects whose ownership status is neither private nor commercial. This restriction applies to inventory of objects as well as to their treatment.

Natural Heritage and Human and Animal Remains

Q: Does the AFCP support the preservation of natural heritage?

A: No. The AFCP does not support the preservation of natural heritage. For the purposes of the AFCP program, *natural* heritage includes environmental or geological formations, endangered or protected plants or animals, paleontological collections of fossilized hominid (including human), plant, and animal remains (including dinosaur bones), and similar natural objects and phenomena.

Cultural heritage, on the other hand, refers to the products of past or present human activities, such as buildings, spaces, manmade objects, artifacts, and forms of expression. AFCP supports only the preservation of cultural heritage.

Newspapers and Other News Media

Q: Does the AFCP support projects to preserve news media or news reels?

A: No. The AFCP does not support projects to preserve newspapers, magazines, news radio and television recordings, or other news media. The AFCP recognizes that news media are very important sources of historical information and highly susceptible to deterioration if not properly handled and stored, but the information they transmit often extends beyond the limits of what AFCP can support (namely, the preservation of cultural sites, cultural objects and collections, and forms of traditional cultural expression such as traditional music and dance), and their value stems from the information they transmit, not from their materials (paper, film) or their methods of construction (made by hand, etc.).

Digitization

Q: Does the AFCP support projects to scan or otherwise digitize cultural heritage?

A: No. The AFCP supports such activities only in cases where such activities are part of a larger, clearly defined physical conservation effort.



U.S. AMBASSADORS FUND *for* CULTURAL PRESERVATION

Although digitization offers an extremely effective means of expanding access to cultural information, it is not a sustainable preservation activity in its own right. Video tapes, diskettes, CDs, DVDs, and other digital storage media are susceptible to damage from extremes and fluctuations in temperature, exposure to the elements, chemical leaks, magnetic disturbance, and improper handling and use. They deteriorate at unpredictable rates but seldom show any outward signs of deterioration. Physical damage to these media is irreversible.

These media, furthermore, depend on a reliable electrical supply and fully operable machinery and equipment for maximum use and effectiveness.

The AFCP gives priority to proposals that directly address the physical preservation and protection needs of cultural objects and sites or that contribute to the preservation of tangible or intangible heritage in sustainable ways. The AFCP program will consider proposals that involve digitization only if that activity is part of a larger, comprehensive effort to ensure the physical preservation and protection of cultural heritage.

Revised October 3, 2011

U.S. AMBASSADORS FUND FOR CULTURAL PRESERVATION (AFCP)

2012 COMPETITION

Application Form

General Information		
Project Title (Descriptive title up to 10 words)		
Project Details		
Cultural Focus (Check one)	<input type="checkbox"/> Cultural Site <input type="checkbox"/> Cultural Object or Collection <input type="checkbox"/> Form of Traditional Cultural Expression	
If a cultural site, check one of the following:		
<input type="checkbox"/> Archeological Site	<input type="checkbox"/> Historic Building or site	
If a cultural object or collection, check one of the following:		
<input type="checkbox"/> Archeological collections	<input type="checkbox"/> Paintings and sculpture	<input type="checkbox"/> Manuscripts
<input type="checkbox"/> General Museum conservation	<input type="checkbox"/> Ethnographic Objects	<input type="checkbox"/> Photographic and Film Collections
If a Form of Traditional Cultural Expression, check one of the following:		
<input type="checkbox"/> Crafts	<input type="checkbox"/> Languages	<input type="checkbox"/> Traditional Knowledge
<input type="checkbox"/> Drama	<input type="checkbox"/> Dance	<input type="checkbox"/> Ceremony
<input type="checkbox"/> Music		
Is the site a world heritage site		
<input type="checkbox"/> Yes, please name the world heritage site		<input type="checkbox"/> No
Is the property or object privately owned?		
<input type="checkbox"/> Yes	<input type="checkbox"/> No	

American Embassy, Amman

Ambassador's Fund For Cultural Preservation

Does this project build upon one supported previously by the AFCP?	
<input type="checkbox"/> Yes	<input type="checkbox"/> No
If you answered "Yes" to the question above, enter the year and title of the previous project.	
Previous project Title:	Year:

Project Activities		
Activities being proposed, select all that apply		
<input type="checkbox"/> Conservation assessment	<input type="checkbox"/> Conservation treatment	<input type="checkbox"/> Inventory and documentation (including registration)
<input type="checkbox"/> Preventative conservation	<input type="checkbox"/> Rescue excavation	<input type="checkbox"/> Restoration of historic building
<input type="checkbox"/> Technical training		
Additional project activities:		
Project dates:		
From (Month, Day, Year)	To (Month, Day, Year)	
Is it a world heritage site?		
<input type="checkbox"/> Yes <input type="checkbox"/> No		

American Embassy, Amman

Ambassador's Fund For Cultural Preservation

Grantee Information:			
Organization Name in English:			
Type:	<input type="checkbox"/> Educational institution	<input type="checkbox"/> Government	<input type="checkbox"/> Non-Government organization (NGO)
	<input type="checkbox"/> Public International Organization (PIO)	<input type="checkbox"/> Ministry of culture	<input type="checkbox"/> US Educational institution
	<input type="checkbox"/> US nonprofit organization	<input type="checkbox"/> Other, please state.	
Address: (City, Postal code, Country)			
Website:			
Project Director:			
Project Director title:			
Phone :		Alternate phone:	
Mobile:			
Fax			
Email			
Comments			

American Embassy, Amman

Ambassador's Fund For Cultural Preservation

Location details:	
Site Name:	
Location:	(City, Country)
Brief Description of site:	

Project Purpose and Summary:

Please give a short summary of your project

Briefly explain the overall project objectives and the desired results.

For Example: Preserve and protect a Bronze Age archaeological site so that people can visit it and looters can't destroy it.

For example, is the purpose of the project to:

- *Restore an 18th-century town hall so that it can be used once again by the community?*
- *Preserve and protect a Bronze Age archaeological site so that people can visit it and looters can't destroy it?*
- *Conserve 13th-century manuscripts or textiles so that students and scholars can study them in the future?*
- *Improve collection storage conditions at a national museum renowned for its collection of early 20th-century paintings and sculpture so that the objects don't deteriorate?*
- *Document a vanishing language so that people generations from now will be able to translate and understand traditional chants?*
- *Document a traditional dance performance whose practitioners are dying out, so that future generations and scholars will know how it was performed and what it meant?*

American Embassy, Amman

Ambassador's Fund For Cultural Preservation

Detailed Project Description

Explain how you intend to achieve the project objectives and results. Present the proposed activities in a logical order and describe how those activities directly contribute towards achieving the project objectives and results.

Project Timeframe

Indicate the estimated time frame for the project. Include any major project phases and milestones, along with target dates for achieving them.

Remember that the work cannot start until after all the grant documents have been signed. If you have a PDF, MSWord, or other file of the project schedule, say so here and attach it with the application form.

Project Significance and urgency

Briefly describe the importance of the cultural site, cultural object, collection, or form of traditional expression. Be sure to highlight its historic, architectural, artistic, or cultural (non-religious) values.

Special Note Regarding Sites and Objects That Have a Religious Connection: The establishment clause of the U.S. Constitution permits the government to include religious objects and sites within an aid program under certain conditions. For example, an item with a religious connection (including a place of worship) may be the subject of a cultural preservation grant if the item derives its primary significance and is nominated solely on the basis of architectural, artistic, historical or other cultural (not religious) criteria.

Describe the urgency of the proposed project. Indicate the severity of the situation and explain why the project must take place now (active threats, opportunity, etc.)

Ambassador's Fund For Cultural Preservation

Rationale for U.S. Support of Project:

Describe the rationale for U.S. support; Does the project support an existing bilateral agreement? Does the proposed project build upon a project supported previously by the U.S. government?

Ambassador's Fund For Cultural Preservation

Budget Summary:

Please fill the separate budget worksheet and enter the subtotals of each category here. Enter only the amounts requested through AFCP for the project.

Important and Helpful Information on the Budget Categories

- *Personnel: Use this budget category for wages, salaries, and benefits of temporary or permanent staff who will be working directly for the applicant on the project.*
- *Travel: Use this budget category for the estimated costs of travel and per diem for this project. If the project involves international travel, include a brief statement of justification for that travel either in the Project Activities Description or as an Attachment.*
- *Equipment: Use this budget category for all tangible, non-expendable (non disposable) machinery, furniture, and other personal property having a useful life of more than one year (or a life longer than the duration of the project), and a cost of \$5,000 or more per unit.*
- *Supplies: Use this category for building, conservation, and other materials that will be consumed (used up) during the course of the project. If an item costs more than \$5,000 per unit, then put it in the budget under Equipment.*
- *Contractual: Use this budget category for goods and services that the applicant intends to acquire through a contract with a vendor, such as masonry repair and repointing services that include the costs of materials as part of a contract, or professional photographic services that include photographic prints as part of the contract.*
- *Other Direct Costs: Use this budget category for other costs directly associated with the project, which do not fit any of the other categories. Examples include shipping costs for materials and equipment, and the costs of utilities (water, electricity, Internet) required for the project.*

Category	Subtotals from the AFCP Budget Worksheet	Comments on the budget category
Personnel		
Travel		
Equipment		
Supplies		
Contractual		
Other Direct Costs		
Total Requested from Ambassador's Fund		

Attachments:

- **Attach at least three high quality digital images (JPEG format) or audiovisual files that convey the nature and condition of the site, object, or form of expression highlighted in the proposal and that, in the case of a site or object, show the urgency or need for the proposed project. Examples: images that show a wall on the brink of collapse, a deteriorated painting or textile, etc.**
- **Attach resumes of the Project Director (also known as the Principal Investigator) and other key project participants.**
- **Please attach Proof Official Permission to undertake the project from the office, agency, or organization that either owns or is otherwise responsible for the preservation and protection of the site, object, or collection.**

(In some cases, such as a local or regional survey of multiple cultural sites, permission from the national cultural authority (ministry of culture, historic monuments administration, department of antiquities, etc.) will do.

If it is not possible to obtain official permission or if, in your estimation, official permission is unnecessary, provide a brief explanation as an attachment.)

- **Any supplemental documents that would serve to inform reviewers which may include:**
 - *copies of historic structure reports;*
 - *object conservation and needs assessments;*
 - *justifications for international travel;*
 - *original applications, budgets, and schedules received from the applicant;*
 - *additional letters of support, including letters from ambassadors;*
 - *Copies of pertinent newspaper reports on the site or object; etc.*

Budget worksheet for AFCP proposals (in US Dollars)

[illegible]

FUNDS FROM OTHER SOURCES	2012	2013	2014	2015	2016	Total (USD)
						\$ -
						\$ -
						\$ -
						\$ -
						\$ -
	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -